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THE DECORATOR AND FURNISHER.

DECORATION IN STEREO-RELIEF

BY WILLIAM R. BRADSHAW.



STEREO-RELIEF is king of modern decorative relief processes. We have been led to this conclusion by a personal examination of its process of manufacture as well as a survey of various large buildings which have been lately decorated in this noble style of relief work. Large buildings with vast and imposing interiors require to have their naked surfaces clothed with a species of relief work in harmony with their imposing dimensions.

The eye, when surveying a great height of wall space with vast spreading ceilings, is more delighted to observe the surfaces broken up with the light and shadow of finely moulded relief, than if such surfaces were simply frescoed in flat plaster, which at certain angles of vision becomes wholly invisible.

Equally with its use in churches, theatres, and other large edifices, is the adaptability of Stereo-Relief for business places and residences. The counting-room of the banker can be decorated in conservative fashion; the store of the merchant can be brightened up and rendered doubly attractive by a judicious application of relief work, and in private houses, the halls, parlors and dining-rooms, nay, even "my lady's boudoir" itself, may be ornamented in exquisite style, as fancy dictates, by the introduction of this wonderful and versatile material.

A peculiarity of this sanitary fire-proof production is that it can be nailed directly to the studding, or furring strips, thus doing away with laths and plaster, and saving almost

enough in building materials to pay for itself.

Stereo-Relief is distinguished from all other forms of relief work not only on account of the lightness, strength and incombustibility of the material employed, but chiefly on account of the bold and daring relief into which the material has been moulded. This bold modeling confers grandeur to the finished work and the effect is much greater than that produced by any of the usual materials for decorative relief now employed.

Not only does the ornament possess high relief, but it also possesses that special quality of hand modeling known as the undercut, and in this way differs from all other processes of embossing, or incrustation by means of moulds. It is quite possible to produce in Stereo-Relief an apple which is attached to a branch only by means of its stem. This fidelity to nature is obtained by the exclusive use of gelatine moulds, which, besides being elastic, can be sliced in places with a knife and withdrawn from the relief with perfect ease after the casting has hardened. We have been shown wonderful gelatine pockets wherein were cast Gothic finials and rosettes possessing the greatest extravagance of form, into every nicety of which the gelatine insinuates itself.

The Stereo-Relief Decorative Company, whose immense manufactory is situated at 229-233 East 41st Street, New York, and also at 293 Congress Street, Boston, where the New England Agency is located, confines its work solely to the production of relief ornament in the white, which it sells exclusively to the decorative trade. The company in no way interferes with the work of legitimate decorators. It employs no painters, nor colorists, to decorate its work, and does not dispose of its decorations to private parties at as low a price as charged to decorators. Thus the decorator is supported in every way by the operations of the company, and the result is that decorators are the exclusive patrons of the Company's fire-proof productions.

At its manufactory and salesroom, at the address given above,

may be seen many suggestions for beautifying private residences.

Whole sections of ceilings, walls and wainscoting, made from the actual material, have been prepared and lightly tinted, to aid the selection of purchasers and to assist them in choosing combinations of designs from the unlimited variety displayed. Here there is no guess-work as to effect; the complete picture is presented, and every taste can be suited.

Examples of the various schools of ornament may be seen—Moorish fillings, Louis XIV panels, Romanesque and Renaissance friezes, Grecian borders, Corinthian mouldings. Festoons and rosettes, capitals, medallions, etc., are shown in profusion, and all these above-mentioned articles are kept in stock in quantities, so that customers can be supplied without delay.

Persons favoring quiet and conspicuous patterns can be as readily pleased as those who incline to high relief and showy ornamentation.

Polite salesmen are in attendance; visitors are made welcome, and are cheerfully shown around the different portions of the building.

A large number of theatres and public building in New York, Brooklyn, Philadelphia and in western cities have been decorated in Stereo-Relief in conjunction with the local decorators who have charge of the decoration of the buildings, the ornamentation being made and placed in position by the Stereo-Relief Decorative Company, whose work is finished as soon as the ornament is attached to the building. The decorator then employs his own men to carry out his scheme of color. To give our readers some idea of the work done in Stereo-Relief we present them with illustrations of the sanitary fire-proof ornamentation done in Colonel Sinn's new Park Theatre and the new Hyde and Behman's Theatre, both of Brooklyn, N. Y., and in the new Columbus Theatre in Harlem, New York City.

THE NEW PARK THEATRE, BROOKLYN.

The new Park Theatre has been entirely rebuilt and every thing is new from cellar to dome, and while the building is fire-proof, the architecture is more light than formerly. The new asbestos curtain, painted by Scenic Artist Seymour D. Parker is considered the finest painted asbestos curtain in the country. The two entrance doors have been replaced with artistically carved panel doors with heavy beveled plate glass. All the toilet rooms have been enlarged and handsomely decorated. Two more spacious and handsomely decorated dressing rooms have been added where the offices formerly were, with hot and cold water ample dressing tables and full length mirrors. All the old dressing rooms have been rebuilt and decorated, carpeted, and made perfect little boudoirs. The manager's and business office have been moved to the east side of what was formerly the parlor. They are more spacious than the old ones and are richly decorated and carpeted.

The walls and ceilings throughout have been covered with iron lathing heavily coated with Adamant fire-proof cement. The walls of the entrance lobby are entirely covered with silver leaf retouched with pink, and the frieze and ceiling are in ivory and gold. A Sienna marble wainscot, mosaic floor and beautiful electric chandeliers make it a fitting approach to the handsome house within.

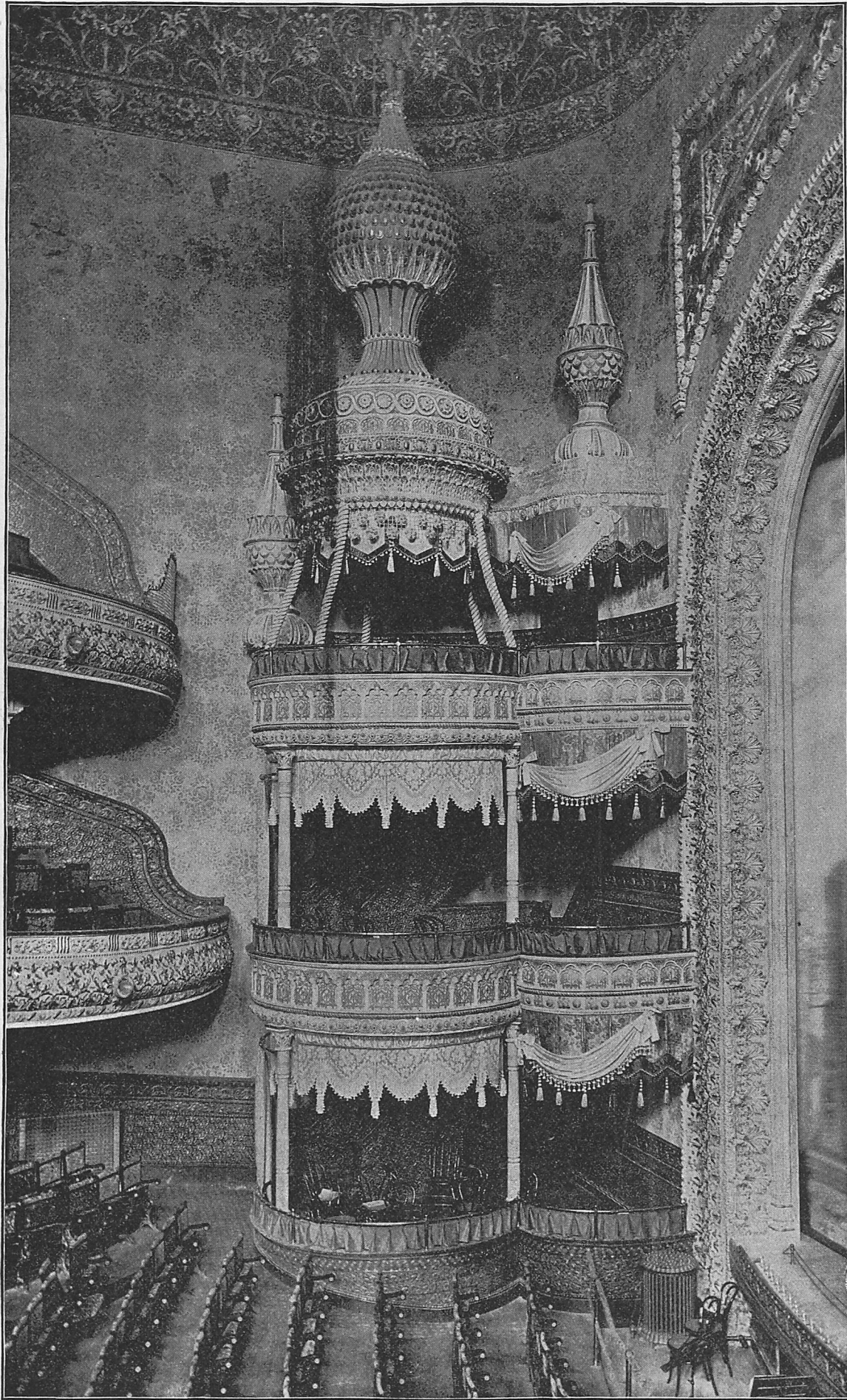
As will be seen in our illustration, the proscenium arch in conjunction with the three double private boxes on each side of the proscenium opening, are lavishly decorated with Stereo-Relief.

The proscenium arch has a double border, the innermost one being a Renaissance arabesque in green and gold, while the outer border is, as will be seen, is a bold acanthus repeat, decorated in blended shrimp pink and ivory tints, and emblevined with gold. The top of the arch is decorated by an additional border in bold scroll effects in pale terra cotta. The arch between the boxes, which is some twenty feet wide, is frescoed with large Renaissance scrolls in ecru, outlined with silver on a blue ground. The decoration is interspersed with large realistic symbolic figures representing the Drama and Dramatic Poetry and Music. The various fronts of the private boxes are also heavily encrusted with Stereo-Relief and present the appearance of bold and magnificent carvings. The ground of the various borders is in shrimp pink, the relief being picked out in pale pink and emblevined with gold. The outward curve of each box is supported with shell-like radiations, those of the intermediated boxes being in blended tints of pink and cream, decorated with a gold stencil, while the radiations of the upper boxes are covered with silver leaf.

The draperies of the boxes are of a deep crimson damask,



INTERIOR OF THE NEW PARK THEATRE, BROOKLYN, N. Y.
DECORATED IN FIRE-PROOF STEREO-RELIEF.



INTERIOR OF HYDE AND BEHMAN'S NEW THEATRE, BROOKLYN, N. Y.

DECORATED IN FIRE-PROOF STEREO-RELIEF.

THE DECORATOR AND FURNISHER.

very gracefully draped. All the doors and windows have portières and hangings of rich red velours with silver trimmings.

The main auditorium is decorated with a silk brocade stenciling in vellum on terra-cotta Adamant plaster. The appearance is that of a beautiful silk brocade upon the walls. The fronts of the family circle and gallery are also heavily encrusted with Stereo-Relief in cream, and the ground tinted a delicate red. The ornaments are further emblemed with gold. The frieze beneath the ceiling is some twelve feet wide and consists of gigantic ecru scrolls on a salmon pink ground. The ceiling is frescoed in flat tints, the ground of same being an artistic blending of green, red and yellow tints, on which is delineated a flat classic medallion repeat in silver and copper. Oil colors are universally used, which give a warmth and depth of color that is extremely

The house is luxuriously seated with handsome folding opera chairs, made of fine grained hard wood and upholstered in heavy blue plush both back and front, with spring seats with hat, coat and umbrella rack, attachments. They are both large and comfortable. One of the features of the theatre is the combined electric and gas fixtures made from special design by Oxley, Giddings & Enos. The carpets throughout the house are Bigelow Wiltons, and have been furnished by a Brooklyn carpet house, designed and made especially for the Park Theatre. The whole lower and balcony floors and lobbies are completely covered, and three new carpets including a rich Aubusson medallion carpet have been purchased for the stage. The stage, under the guidance of Mr. Joseph H. Thompson has been entirely reconstructed, enlarged and furnished with all the



CEILING OF HYDE AND BEHMAN'S NEW THEATRE, BROOKLYN, N. Y.

DECORATED IN FIRE-PROOF STEREO-RELIEF.

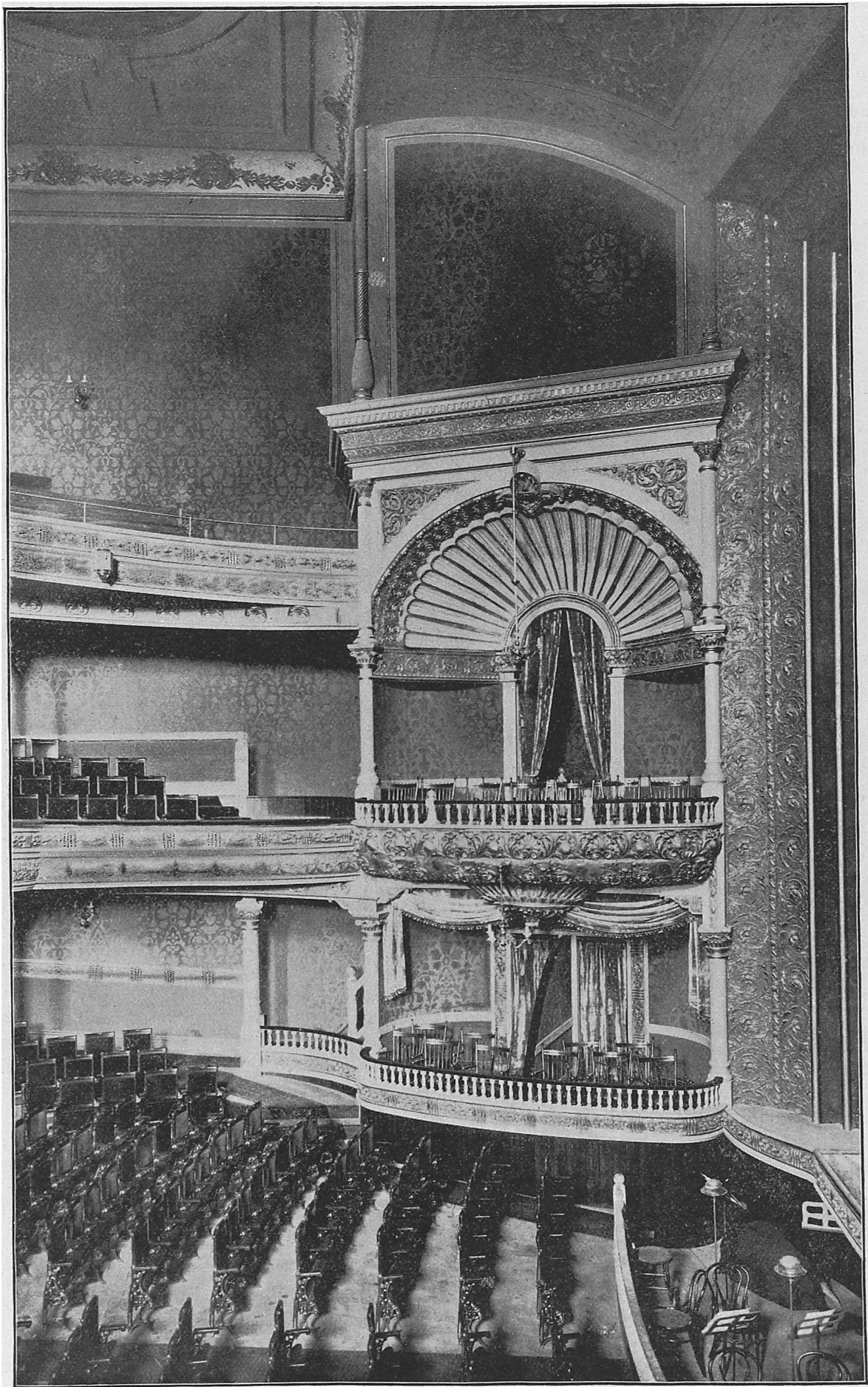
pleasing to the eye. All the gold and silver used is in the pure leaf, which is judiciously used and will not tarnish like cheap bronzes. The color decorations were entrusted to Messrs. Tidden & Arnold of Brooklyn, and have been carried out under the artistic supervision of Mr. Locke, the junior partner of the house, not a few of the decorations having been executed by his own hand.

The decorations of the private boxes and galleries are greatly enhanced by the disposition of incandescent electric lights. When these are ablaze, the *coup d'œil* is one of great magnificence. Wherever the eye turns it is caressed by a rich and satisfying splendor. The brilliantly covered surfaces are happily broken by the bold relief, and affords a feast for the eye no less attractive than the dramatic scenes exhibited on the stage itself. The modelers of the ornamentation, as well as the decorators thereof, are to be congratulated for the great success that has attended their joint efforts.

modern machinery and appliances which will enable the management to present any production which could be placed on any stage. The entire house will be lighted by incandescent lights, no gas being used except in case of emergency. Special attention has been paid to the electric apparatus which will be complete and perfect in every particular. John H. Smith the electrician and gas man of the theatre for the past twenty years has personally superintended this work and some novel stage lighting effects will be introduced this season.

HYDE AND BEHMAN'S NEW THEATRE.

Hyde and Behman's Theatre in Brooklyn which was burned down a few months since, has like the fabled Phoenix, risen from its ashes more glorious than before. As will be seen in the illustration of the interior here presented, architect, painter, decora-



INTERIOR OF THE COLUMBUS THEATRE, HARLEM, N. Y.

DECORATED IN FIRE-PROOF STEREO-RELIEF.

THE DECORATOR AND FURNISHER.

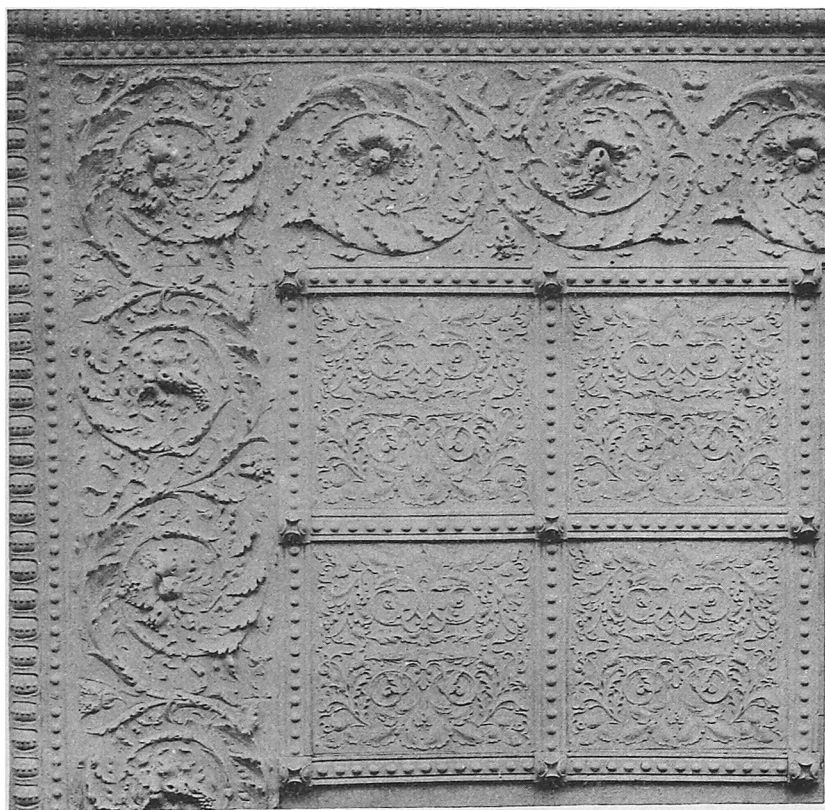
tor and upholsterer have combined their various energies in the production of one of the finest theatres in the country. All the decorations in relief are the work of the Stereo-Relief Decorative Co., and the decoration of same as well as the fresco painting has been done by the Linspar Decorating Co., also of New York.

The vestibule is an imposing introduction to the marvels of decoration in the theatre itself. The walls are covered with Adamant plaster, there being a high dado of fire proof Stereo-Relief in the Moorish pattern. The plain surfaces of the walls are covered at regular intervals with an embossed *fleur-de-lis* while the cove contains a processional repeat of three finely modeled figures consisting of a musician, the muse Terpsichore and a dancing girl which are picked out in flesh tints with gold drapery on a warm terra-cotta ground. The ceiling of the vestibule is a maze of low Stereo-Relief in Moorish arabesques lavishly emblevined with gold. The floor of the vestibule is inlaid with a magnificent pattern in tiles by the Mosaic Tile Company of New York.

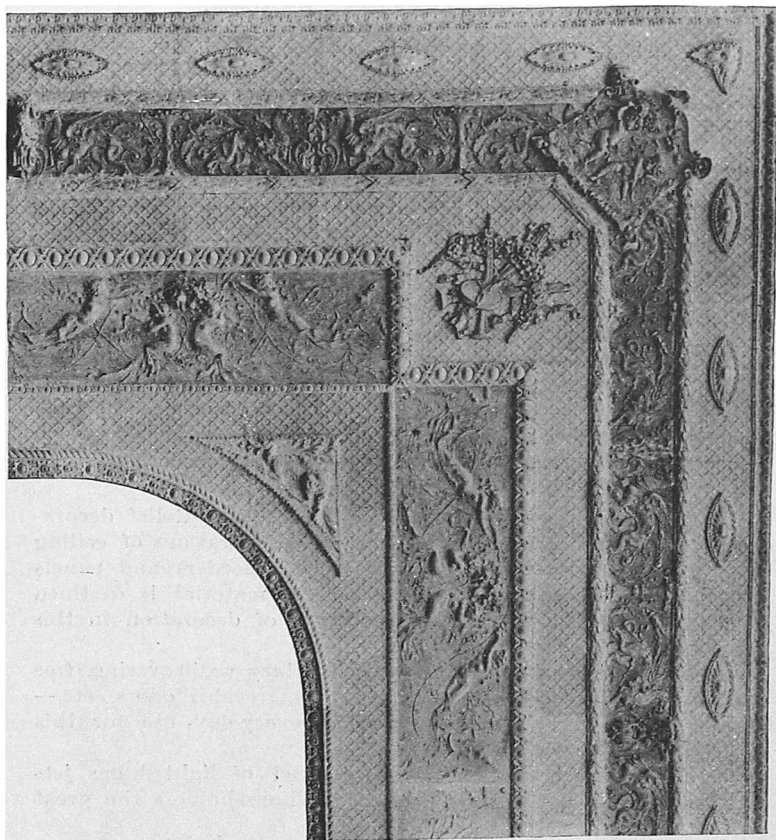
On entering the auditorium the visitor is struck with the marvelous beauty of the scene, as shown in our second illustration. The first thing to catch the eye are the tiers of private boxes on either side of the proscenium arch, each surmounted by a decorated dome. The balcony front of each box is lavishly decorated in Moorish Stereo-Relief in pink and gold, relieved with a succession of small white arches. The extravagantly beautiful Moorish domes are composed of a maze of Stereo-Relief incrustations, reminding one of the fabled palaces of the Arabian Nights, of "Bagdad's shrines of fretted gold." The radiations of rosettes are picked out in pale greens, pinks, yellows, olives and white, and the high lights burnished with gleaming gold. A brass lattice overhang the front of the topmost boxes, has a diaper of large rosettes in Stereo-Relief.

The proscenium arch is the culminating glory of the decorations. It is a double arch several feet in width, ornamented with daring Stereo-relief in Renaissance effects, the inner border being picked out in buff, and the outer in pale pink, the recurring arabesques being white and gold. The ceiling of each of the private boxes contains a circular scroll centre piece varied with types of musical instruments, the relief being some six inches in depth, while the ornamentation on the proscenium arch is fully four inches in depth.

The walls of the parquet, balcony and gallery have a high dado of Stereo-Relief, the pattern being a Moorish arabesque, which is surmounted with Renaissance borders. The entire dado is wiped down in an Indian red tint which is very effective.



CEILING IN FIRE-PROOF STEREO-RELIEF.



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The walls which are of adamant plaster are stenciled, while the floriated arabesque is in shrimp pink on a pale salmon ground.

The fronts of balcony and gallery are heavily incrustated with Renaissance relief arranged in two borders on top of a heavy moulding. The moulding is picked out in green and gold; the intermediate border has a blending of rose and cream tints, while the top border is pick out in a warm pink, the ornament in both cases being emblevined with gold.

The ceiling, as will be seen in our illustration of same, is a culminating triumph of the decorator's art. It is the joint work of the New York Stereo-Relief Company and the Linspar Company of New York, in their capacity as decorators. The walls are surmounted with a splendid frieze, thirteen feet in depth, which contains widely flowing Renaissance scrolls in buff, blue, pink and gold on a dark red salmon colored ground. The ceiling is decorated with two panels, that is to say a large circular interior panel surrounded by a square border. Both border and panel are reinforced with heavy mouldings in Stereo-Relief. The square border contains gold traceries on a buff ground and between it and the central panel is a vast circular wreath of multitudes of flowers frescoed in natural effects on a blue ground.

The interior circular panel is composed of three parts. The central part is simply an opening in the roof disclosing the ventilating dome above, which is frescoed with sky effects. The intermediate part of the panel is filled with rich incrustations of Stereo-Relief arranged in a series of concentric circles, splendid with pink, silver, ivory and gold. The outer portion of the panel is filled with a honeycomb pattern formed of elongated radiated hexagons in fresco work in white on a blended pale to deep rose ground. A gold stencil repeat is introduced in the two outer circles of hexagons, completing one of the most magnificent theatres ceilings in this, or any other country.

The entire auditorium and galleries are seated with chairs upholstered in crushed plush of a deep old rose color, provided by Messrs. C. B. Demarest & Co., of Brooklyn, and the chief feature which will strike the auditor when he is seated to witness a play is the perfect line of sight from every chair in the auditorium, securing an unobstructed view of the stage from every part of the house.

We understand the interior architecture of the theatre has been carried out under the supervision of Mr. De la Harpe the Architect and Scenic Artist of the theatre. Special attention has been paid to the strength of the construction throughout. The entire house will be lighted by electric incandescent lights, and some novel stage lighting effects will be introduced this season.

THE DECORATOR AND FURNISHER.

COLUMBUS THEATRE, HARLEM.

The Stereo-Relief decorations of the Columbus Theatre in Harlem, as will be seen by our illustration, are also of a most pleasing character.

The proscenium arch is surrounded by a double border of large Renaissance scrolls, wiped down to represent old ivory effects. The front of the stage, and fronts of the private boxes and galleries are likewise beautifully incrustated with the same material, and Stereo-Relief decoration has been made to harmonize with the beautiful architecture of the upper private boxes.

All of the relief incrustation is decorated with a blending of pink and cream effects, the high lights being emblevined with gold. The wall portions of the boxes, as well as the walls of the auditorium itself are decorated with a fine brocade stenciling in ecru on terra-cotta Adamant plaster. The seats in the orchestra and balcony are covered with terra-cotta plush. The portières and draperies in the private boxes are in Gobelin blue.

The interior altogether presents a charming ensemble.

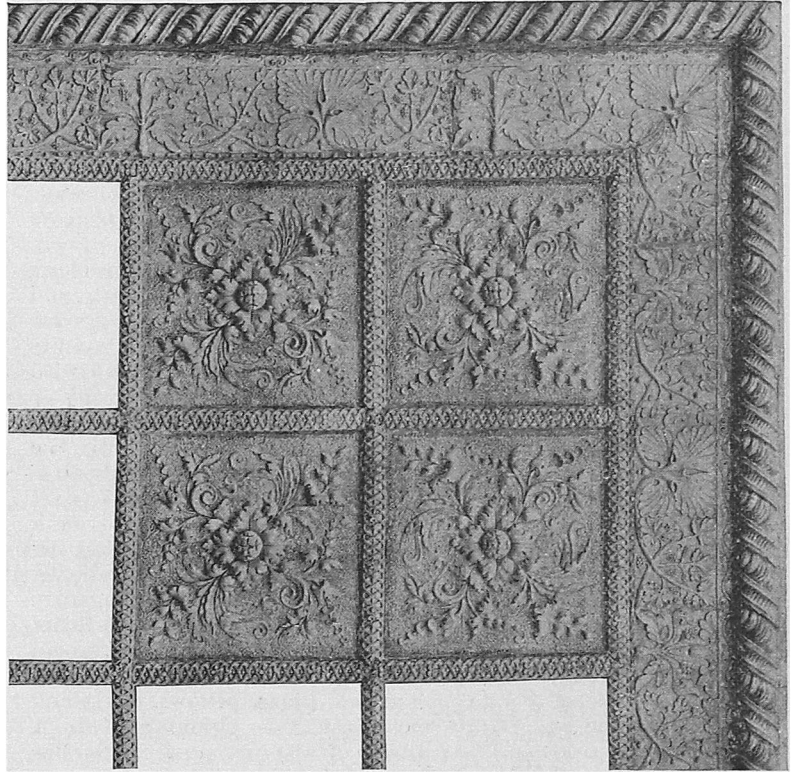
To give a better idea of the beauty of Stereo-Relief decoration, we present our readers with several illustrations of ceiling designs, all in the Renaissance style, the borders and panels being finely moulded in high relief. This material is destined to play a conspicuous part in the future of decoration in this country.

In addition to being a perfectly sanitary wall-covering, free from any of the objections—such as disagreeable odors, etc.—common to so many of the articles in every-day use for this purpose, it is absolutely fire-proof.

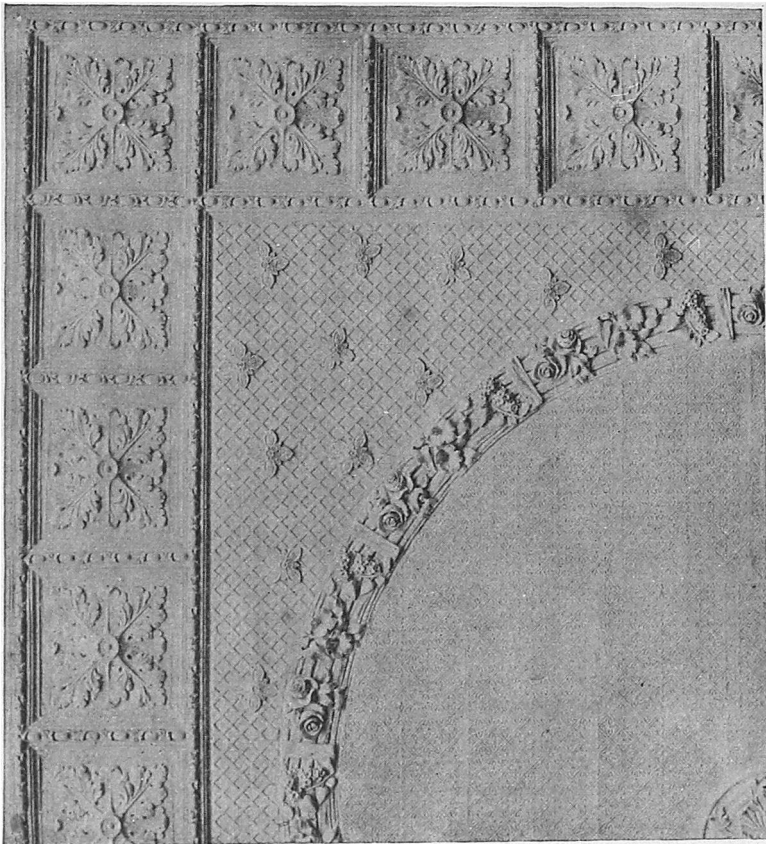
All danger of ignition from the contact of lighted gas jets is removed, and it therefore presents to householders the great desideratum of safety.

In conclusion, we would earnestly advise those among our readers who contemplate decorating their houses, etc., to inspect the productions of the Stereo-Relief Company before making their final decision. Recollect that the nature of the material under consideration is such that *it admits of re-decoration or re-coloring at any time*, an advantage not possessed by wall-papers, silk or leather hangings, or, in fact, scarcely a single one of the many materials now employed.

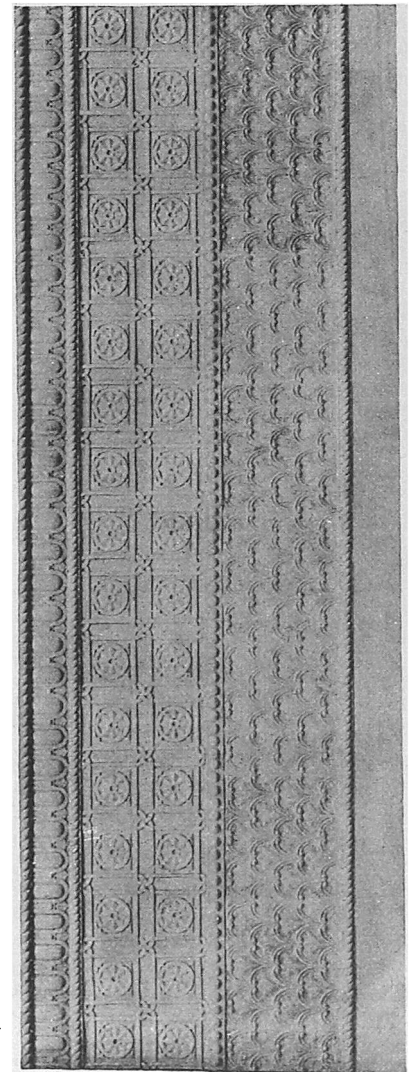
And to architects and builders we would say, spare a half hour from your other engagements, visit the Company's manufactory, see what it has to offer you, and the loss of the time incurred will result in a gain to your profession or business.



CEILING IN FIRE-PROOF STEREO-RELIEF.



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